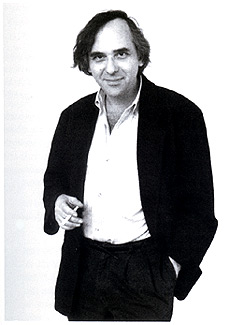
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**Art Spiegelman (1948 - )**

Born in Stockholm, Sweden, Art Spiegelman immigrated to the United States with his family in 1951. Spiegelman has remained in the New York area ever since. During the 1960s and 70s and early in his career, Spiegelman’s work was written for, and produced in, the world of the American underground comics. After co-editing Arcade, The Comics Revue magazine from 1975-77 Spiegelman vowed to never return to illustrating for magazines that is until he met Francoise Mouly, who convinced him to try again. The result of their combined efforts was a new comic style magazine called RAW. Beginning in RAW #2 and

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**His Artistic Style**

Spiegelman is most widely known and recognized for his comic book and graphic novel style drawings, especially from his Pulitzer Prize winning Maus. Due to his basis in comic style illustrations many of the characters and details are angular, harsh, and darkly colored or shaded. In Maus these techniques are used to depict the seriousness of the situation and despair of the main character. Drawing from the same background and skill set Spiegelman’s children’s book illustrations starkly contrast his graphic novel illustrations in that the colors are significantly brighter and, while the drawings still reflect his comic book background in the dark outlines and shading, the images are softer and angles are used to accent the main character or figure in an illustration. Yet, despite the differences in story content, his comic book style images beautifully represent his words.

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continuing through the subsequent issues Spiegelman began the serialization of his greatest work, Maus. Maus was the retelling of his father’s survival story of World War II in a graphic format and the compilation won Spiegelman the Pulitzer Prize in 1992. Despite a short break after completing Maus, Spiegelman continued his artistic work exploring many mediums including creating covers for the New Yorker, and drawing “Garbage Pail Kids” bubble gum cards for the Topps Bubblegum Company. In addition to his work as an artist Spiegelman taught the history and aesthetics of comics at New York’s School of Visual Arts. Currently Spiegelman is contributing to a co-editing project with his now-wife Francoise Mouly, Little Lit, a series of books for children.

**[](http://images.google.ca/imgres?imgurl=http://informationgoddess.ca/Comics&GraphicNovels/images/recomm6.jpg&imgrefurl=http://informationgoddess.ca/Comics&GraphicNovels/Recommended/Children'sGNs.htm&usg=__Sfl2CrYIC7TogCgAuJwDCkDERS4=&h=483&w=333&sz=18&hl=en&start=6&tbnid=ghjaxReOdn84LM:&tbnh=129&tbnw=89&prev=/images?q=open+me+.+.+.+I'm+a+Dog&gbv=2&hl=en)**

Jasmine Walkey LIS 401

**Bibliography of**

**Selected Works**

* Breakdown (1977)
* RAW Vol 1 #1-8 (1980-86)
* Maus 1: My Father Bleeds History
* Read yourself RAW (1987)
* RAW Vol 2 #1-3 (1989-91)
* Maus 2: And Here my Troubles Began
* The Wild Party with Joseph March (1994)
* The Complete Maus CD-Rom (1994)
* The Complete Maus (1997)
* Open Me . . . I’m a Dog (1997)
* From Maus to Now: Comix, Essays, Graphics, and Scraps (1998)
* Covering the New Yorker (2000)
* In the Shadow of No Towers (2004)
* Little Lit (2000 – present)

*PERSONAL RESPONSE TO THE ILLUSTRATOR’S STYLE*

*I was pleasantly surprised by my personal response to the work of this illustrator. I knew his name from having seen his book Maus in my first year of university but I had never taken the initiative to read the book myself. From this first impression I assumed that Art Spiegelman was a comic book or graphic novel artist, which is not my personal reading preference, and never gave his work a second thought. For this look at an illustrator I was intrigued to learn that Spiegelman has not only illustrated but has written several children’s books. To discover more about his artistic style I decided to check out a few of his children’s books, my favorite being “Open me . . . I’m a Dog!” I fell in love with this story and was captivated with the artwork of this short story. The face of the dog is very expressive and the background scenes are colorful and enhanced with soft details. The graphic style incorporated into several of the illustrations is complementary to the childlike scenes rather than distracting for the viewer. Spiegelman’s work is definitely unique and was more desirable for its uniqueness. I look forward to finding more of Spiegelman’s work and hope to add “Open me . . . I’m a Dog!” to my own picture book collection in the near future.*

**References**

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